

One Momentous Question Is Answered by De Mille

Producers Need New Ideas and Pay Vast Sums for Them, Even Though They Change Them Beyond Recognition

Just because we sit in the theaters each Sunday and Monday and see the new pictures and then write what we think of them every one asks of us these two questions: "Why do the producers pay fabulous sums for stories by well known authors and then write them all over and change everything?" and "Why do they pay a fabulous sum for a story or play and, after changing it completely, change the title. Where is the sense in it?" The last question has never been answered to our satisfaction, but Cecil De Mille offers an explanation of the first phenomenon.

Listen, My Children, And Ye Shall Hear

"Because what I buy in the story is the idea. The form is rarely adaptable for motion picture production. Most of the critics who censure me for making material alterations in both form and title of the literary material that I have used in the making of photoplays disregard one important fact: The photoplay is a separate and distinct artistic form. It is just as different from a stage play as the latter is from a novel," says Mr. De Mille.

"Furthermore, a photoplay must be universal in its appeal, otherwise it fails both artistically and financially. It must speak in a language that the laborer and the college professor can understand. The novelist or the stage dramatist is not dependent upon universal favor. A stage play is a success if it enjoys a run of favor in a half dozen of the large cities of the country, but a motion picture reckons its audience in millions. This fact must be taken into consideration when adapting a novel or play for the screen.

"And there are many, many stage plays and novels which boast of excellent ideas, but which cannot be translated literally into the terms of a photoplay. Such a story is 'The Affairs of Anatol,' by Arthur Schnitzler. As a stage play it served as the starring vehicle for one of America's foremost stars and it has delighted Continental audiences in every capital of Europe.

Schnitzler's idea Nucleus of Picture

"But Schnitzler's play really consisted of a powerful idea set forth in brilliant, scintillating dialogue. Unfortunately, dialogue does not photograph. Only the idea was adaptable for the screen.

"So I purchased the film rights to 'The Affairs of Anatol.' I paid a good many thousands of dollars for that idea—for that was all of the story that I could use. I turned over this idea to Jeanie Macpherson to dramatize. The scenario that she wrote around the idea is practically an original story. But it conveys in photoplay terms what Schnitzler conveyed in terms of the spoken drama.

"The idea was Schnitzler's. It would be manifestly unfair to take credit for it or to credit it to Miss Macpherson. On the other hand, Miss Macpherson's story is an original conception, centered around Schnitzler's idea. It would be just as unfair to Mr. Schnitzler to credit him with the authorship of the scenario as it would be to deny him all connection with it. Yet the screen production of 'The Affairs of Anatol' is Mr. Schnitzler's theme, presented in an original form by Miss Macpherson's craftsmanship.

Business as Usual During Alterations

"If I had not purchased the screen rights to Mr. Schnitzler's play I would have been guilty of plagiarism. But if I had produced his play literally I would have turned out one of the most stupid pictures that ever failed before the public of the world. I do not mean that his play would have made a stupid photoplay if it had been transferred literally to the screen. What he could say in dialogue we must say in pantomime and action. There is a vast difference between the two methods, and alterations are essential if we are to succeed in 'putting over' the truly valuable idea which was the basis of the Schnitzler success."

"The Affairs of Anatol" is a real,

Borneo is the third largest island

What's What in New York Theaters

- ASTOR—"The Detour." Drama of rural life.
- BUQU—"March Hares." A study in temperament.
- ROOTH—"The Green Goddess." Arrives in melodrama.
- BROADHURST—See new theatrical offerings.
- CASINO—"Tangerine." Julia Sanderson in musical comedy.
- CENTURY—"The Last Waltz." Musical comedy, with Eleanor Painter.
- CENTURY PROMENADE—"The Mimic World." Revue.
- COHAN—See new theatrical offerings.
- COMEDY—"The Triumph of X." Study in the unknown quantity of love.
- CORT—"Sonny Boy." Hobart melody play.
- ELTINGE—See new theatrical offerings.
- FORTY-EIGHTH STREET—"Sonny." Violet Heming and Otto Kruger.
- FRAZEE—"Dulcy." Comedy of bromide.
- FULTON—"Lilium." Theater Guild production.
- GAITY—See new theatrical offerings.
- GARRICK—"Mr. Pim Passes By." A. A. Milne comedy.
- GLOBE—"Ziegfeld Follies of 1921."
- HARRIS—"Six Cylinder Love." Ernest Truex in comedy.
- HIPPODROME—See new theatrical offerings.
- HUDSON—See new theatrical offerings.
- KLAW—"Nice People." Francine Larrimore in Rachel Crothers's comedy.
- LIBERTY—"George White's 'Scandals of 1921.'"
- LITTLE—"The First Year." Frank Craven in his own comedy.
- LONGACRE—"Nobody's Money." Wallace Eddinger in comedy.
- HENRY MILLER—"The Scarlet Man." Farce.
- MOROSCO—"The Bat." Thrilling mystery play.
- NATIONAL—See new theatrical offerings.
- NEW AMSTERDAM—"Sally." Ziegfeld's musical comedy production.
- NORA BAYES—"Just Married." A farce comedy.
- PLAYHOUSE—"Personality."
- PLYMOUTH—See new theatrical offerings.
- PRINCESS—"The Mask of Hamlet."
- REPUBLIC—"Getting Gertie's Garter." A. H. Woods farce.
- SHUBERT—See new theatrical offerings.
- SIXTY-THIRD STREET—"Shuffle Along." All colored melange.
- THIRTY-NINTH STREET—"The Night Cap." Mystery play.
- TIMES SQUARE—"Honors Are Even." William Courtney and Lola Fisher.
- TOWN HALL—"Put and Take." All-colored revue.
- WINTER GARDEN—"The Whirl of New York." Musical revue.

With the Broadway Picture Houses



Shadows on The Screen

Anita Loos has returned to New York after a week's visit in Ohio, where she sought inspiration for the titles of the new comedy "Good for Nothing" for Constance Talmadge. She left no stone unturned, as the new picture is a small-town comedy.

Marian Heist, winner of a beauty contest held recently by "The Philadelphia Public Ledger," has been engaged by Harry Raff to play in "Her Daughter-in-Law," starring Vera Gordon. Miss Heist is a Philadelphia girl and will make her first bow to screenland in the Gordon pictures. William Nigh is directing.

"The Secret of the Hills," Tony Moreno's new picture, is laid in London and it is full of fog scenes. Chester Bennett, who directed the picture, didn't care to take the whole company to London, so he invented a way to bring fog to California. He is not the first director to envelop his plot in fog, but he is the first who has admitted it.

Mildred Arden, daughter of the late Edwin Arden, has a part in "Sisters," the Kathleen Norris story which Albert Capallani is directing for Cosmopolitan. Tom Guise and Robert Schable have also been added to the cast, which includes Seena Owen, Gladys Leslie, Matt Moore and Joe King.

Richard Barthelmess's second starring picture will be directed by Henry King, who has just completed direction of Barthelmess in "Tolble David."

Frederick Buringham, the explorer, whose adventure pictures are to be released next month by the Truett Film Corporation, says for strange sights and genuine thrills one should go to Borneo.

in the world, the interior of which remains unexplored. The savages, however, are friendly, even if they do use blow-pipes and poisoned arrows and occasionally cut off each other's heads. The first release is entitled "A Borneo Venice."

George Cooper has been selected by Rex Ingram for the role of Mugsy in "Turn to the Right," the stage success by Winchell Smith and Jack Hazard, which is shortly to go into production at Hollywood. Others selected for the cast are Alice Terry, Edward Connelly, Jack Mulhall and William Belcher.

"The Jail Bird" has been selected as a title for the forthcoming Hal Roach comedy, featuring "Snub" Pollard, and has been scheduled for release by Pathe next week.

George Randolph Chester, author and collaborator with his wife in both the written and screen version of "The Son of Wallingford," used to write jokes for "Life," "Judge" and other comic weeklies at 75 cents per wheeze. So there is still hope for those humorists who think they are underpaid. As Duley says: "There's always room at the top."

"Little Lord Fauntleroy" is at last finished in its picture form. It is Mary Pickford's production and has taken several months in the making. Miss Pickford will rest for a time before starting another story.

Joseph Hergeshelm is writing the titles for "Tolble David," Richard Barthelmess's new picture.

Douglas Fairbanks in "The Three Musketeers" LYRIC

Vaudeville

PALACE—Harry Carroll, in "Varieties of 1921," staged by Leon Errol, heads the bill. Grace Fisher, the Bennett Twins and Harry Laughlin are featured in this act. Other numbers on the program are May Tully, in "Parlor, Bedroom and Bath"; Johnny Burke, in "Drafted"; Irving and Jack Kaufman, the Wiltons, S. R. Madlock and Liddell and Gibson.

RIVERSIDE—Josephine Victor shares honors with Whipple and Huston. Others who appear are Reynolds and Duggan, Joe Darcy, Lang and Vernon, Harry Kahne, Miller and Capman, and Corradini's Animals.

EIGHTY-FIRST STREET—Ivan Bank-off, dancing star, heads the vaude-

ville. The picture is Norma Talmadge, in "The Sign on the Door."

FORDHAM—First half of week: Robbe and Nelson, Jed Dooley, "Moonlight," The Fifers, Primrose and Abbott and John and Nellie Olms, with "The Man of the Forest" for the film. Last half: Ben Welch, Duval and Little, Harriet Rempel, and Frank Ward. Midge Kennedy in "Mary, Be Careful," on the screen.

HAMILTON—First half of week: Harriet Rempel, Roger Dixon, Duval and Little and Frank Shields, "The Man of the Forest" is the screen feature throughout the week. Last half: William Ebs, Jack Trainor, Ferrari and Dennis Sharkey, Roth and Wide and Alfred Barrell.

LOEW'S AMERICAN—"Put and Take,"

Doug and Mary Here for "The Three Musketeers"

Dumas Masterpiece To Be Presented To-day at Lyric Theater in De Luxe Film; Fairbanks as D'Artagnan

"The Three Musketeers," upon which he spent six months of his efforts and an unprecedented amount of money, will be opened by Douglas Fairbanks personally in New York with Sunday night's performance at the Lyric Theater. Mary Pickford, who has come East with him for the premiere, will also be present.

In "The Three Musketeers" Douglas Fairbanks has completed the most ambitious motion picture of his career. He had long looked forward some day to film the Alexandre Dumas masterpiece in a sumptuous style and to play the brilliant hero, D'Artagnan, according to his own conception of the rôle. He has now produced a screen drama of which he is frankly proud. It will be presented as a show in itself, of twelve-reel length, and will be staged in a manner befitting its importance in

special engagements in all the large cities of the country. In New York it will be seen some weeks sooner than anywhere else.

For the special engagement at the Lyric Theater Joseph Plunkett, managing director of the Strand, is in charge. He has arranged a de luxe presentation which includes a special musical score by Louis F. Gottschalk, an original prologue by Edward Knoblock, dramatist and adapter of the story for the film, and a high art setting by John Wenger. The orchestra will be under the direction of Mr. Gottschalk. The prologue, as part of the picture and intimately related to the story subject, will be spoken by Stephen Wright, an actor who himself has played Richelieu in a stage version of "The Three Musketeers."

A cast of 135 persons, not counting mobs, technically and artistically pretentious sets, and a wealth of costume are promised. A dashing sequence of action in highly dramatic episodes has been striven for by Fairbanks and by Knoblock and by Fred Niblo, the director. An atmosphere of de luxe production marks "The Three Musketeers." Its principals include, besides Douglas Fairbanks as D'Artagnan, the following: Leon Barry, as Athos; George Seigmann, as Porthos; Eugene Pallette, as Aramis; Thomas Holding, as Buckingham; Nigel de Brulier, as the Cardinal; Mary MacLaren, as the Queen; Marguerite de la Motte, as Constance; Barbara Le Marr, as Milady; Boyd Irwin, as De Rochefort; Adolphe Menjou, as Louis XIII.

Among the sets are the King's hall of state, Buckingham's palace, streets in seventeenth century Paris, the Louvre, the inn at Meung, Anne of Austria's boudoir, a ship, a water gate on the Seine, a ship's cabin, the interior of a huge tavern in Paris, water-fronts and shipping on the Channel, D'Artagnan's home, the home of the Three Musketeers, the Hall of the Musketeers, the Cardinal's palace, the Bonacieux home and many others more or less familiar to Dumas fans.

In Picture Theaters

CAPITOL—Clara Kimball Young in "Charge It," presented by Harry Carson, is the feature. The music program has selections from "Carmen," an aria from "Samson and Delilah," sung by Helena Marsh, and a ballet number, "Rendezvous Gavotte."

CENTRAL—"Thunderclap," a William Fox feature, continues.

CRITERION—"The Golem" continues with the supplemental program and the music changed.

FORTY-FOURTH STREET—The Tex Rickard pictures of the Dempsey-Carpenter fight are shown continuously.

LYRIC—First showing of "The Three Musketeers," with Douglas Fairbanks, is the opening attraction.

PARK—"Perjury," a William Fox production, featuring William Farrow, continues.

RIVOLI—"Room and Board," a Realart picture with Constance Binney, is the chief attraction. The comedy feature is Chester's "Ready to Serve," in which Snooky, the trained chimpanzee, figures. The music ranges from "La Gioconda" to Land's "Irish Love Song."

STRAND—The George Arliss picture "Disraeli" is held over for a second week. The engagement of "Serenade" is postponed.

TO-NIGHT at 8:30!



Mr. J. M. Plunkett, 670 12th Street, New York City.

With the opening date of "The Three Musketeers" at hand, I find the temptation to send you a personal word about this production, too great to resist.

All of us worked terrifically hard to make a film that might actually be called a super-production. We realized, of course, that no company ever had a story of such tremendous and universal appeal, and we would be entirely worthy of our production by this time, so you can well understand the pride that we all take in it.

To me, the charm of the picture lies in the fact that there is something so old or so new, so modern or so antique, I never hope to see another such play because a story like "The Three Musketeers" is written only once every hundred years.

Yours faithfully,
Douglas Fairbanks

First Performance
Douglas Fairbanks
presents Alexandre Dumas
"The THREE MUSKETEERS"
ADAPTED BY EDWARD KNOBLOCK DIRECTED BY FRED NIBLO
PHOTOGRAPHED BY ARTHUR EDSON

SEE IT SURE

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